countries of Europe, America, Asia, and Africa.

We would like to invite the representatives of your organization to take part in the symposium. We will be glad to host in Moscow the leaders and leading specialists of music academies and conservatories, music departments of universities, higher schools of musical education and other organizations that may be interested in discussing the pressing issues of musical education.

Goals: The symposium will discuss the experience in goals and problems of and prospects for musical education as well as the expansion of creative ties between the different schools of music worldwide.

Proposed topics include:

- Development Trends in Musical Education
- Systems in the Context of World Culture
- The Inter-Influence of Different Pedagogical Schools, Prospects for the Consolidation of Theoreticians and Practicing Teachers
- The National, Historical and Cultural Specialties in the Systems of Musical Pedagogies
- The Forecast Systemic Models of Training Musicians of the Musical Upbringing of Children.

For more information, write:

Gnessin's Russian Academy of Music
30/36, Vorovskogo str. (Povarskaya)
121069, Moscow
RUSSIA.

An interesting tidbit from Neil Rosenberg. It seems that his fine Bluegrass: A History (U Illinois P) has come to serve double duty as an autograph album for bluegrass fans, who carry copies to festivals for the purpose of having their heroes sign their pictures. A number of people have had their guitars and banjos autographed by idols and chums (sometimes in rather attractive patterns); it's pleasing to see a book treated with such loving attention. I've heard of folkloristic works that influenced tradition—not so many become tradition!

Readers will remember that American singer Michael Cooney was certified a Good Guy in these pages of our last issue. Since then we've received notification that he's further assigned copyrights and the attendant royalties on certain songs on a 1980 album he recorded in Toronto to the Society. As he put it in his letter, "I am not really a song-writer and feel awkward about these copyrights...." It is refreshing and most peculiar to hear someone express discomfort at getting money for the simple reason that they've not really done anything for it, no?

Cooney has got a new activity, which he hopes will help "keep [him] off the road," namely The Friendship Letter, named after his home town in Maine, but indicative of the situation he hopes to promote. He calls it "a neighborhood newsletter for people who don't live near each other," and beyond that, I'm not sure what to say about it. Perhaps a couple of short samples will help.

From "Tips": "To keep that drop of milk (or anything) from running down the outside of the pitcher, put a little bit of butter on the lip of the pitcher. (Poke the lip of the pitcher into the butter just before you sit down.) No more dribbles.

From "The Lights Are Much Brighter There...":
"Computer Phreaks: Sing the old Petula Clark song, 'Downtown', substituting 'Online' for 'Downtown'. It works nicely."

From "Questions": "What's a good, politically correct way to replace 'Dear Sir' in the salutation of a business letter to someone whose gender you are uncertain of, but know they won't much like 'Dear Sir or Madam'?"

A subscription from Canada is $15.00 (twelve issues) to The Friendship Letter, PO Box 278, Friendship, Maine, USA 4547-0278.

[For what it’s worth, I've been addressing most letters "Hello," for years. Informally, it often becomes "Howdy." GWL.]

Lost Souls

If you know the new address of the members listed below (with last known address), please let us know.

Sharon Berman, 6591 14th Ave., Montréal, Québec, H1X 2W5
Epona Kwae, #1, 561 McLeod St., Ottawa, Ontario, K1R 5R2

Letters

Dear Friends,

I would like to ask your assistance in trying to find the current mailing address of an occasional contributor to the Canadian Folk Music Bulletin. In Anne Lederman’s "Instrumental Music" column on page 3 of the September 1987 (21.3) issue of the Bulletin, a letter from David Kaetz of Victoria, BC, appeared. He mentioned that he was interested in and was compiling information on the diatonic button accordion, as it exists in the Canadian and world traditional music spheres. He invited others with similar interests and information to contribute to the Bulletin and to correspond

GWL.